

TAMAR HAYDUKE



Tamar Hayduke, Aleppo-Syria, 1981. Author.

Verbal expression and the "superimposition" of languages are at the core of her work.

«... Word histories and sonority are clues; They constitute the basic building blocks of reflections and ideas, that later become poetry, prose or imageries».

Her artistic practice includes experiments in videography and photography.

As a performer, she presents her writings in monologue recitations and readings, yet employing voice as a musical instrument.

Biography

Tamar Hayduke was born in Syria in 1981, in a family of Armenian origins. She lived in her native city, Aleppo, until the end of high school. In 1999 she moved to Armenia to graduate later in 2003 from the Yerevan State University with a degree in **Journalism** «... In order to continue writing and to learn how to better formulate questions; And yet, in order to get familiar with witnessing what is not invisible». In 2005 she enrolled in a Master Degree Program in **Arabistic Studies** at the same university. Along with the practice in the field of communication and the investigation of language and media, she cultivated the art of **singing**, studying **vocal technique** with coaches both in Armenia and in Italy, where she lives since 2008.

In 2010 she founded **Q&A Projects**, an activity engaged in content management, in producing exhibits, videos and publications and in developing a discourse surrounding arts and cultural phenomena. Since 2014 she is a member of the **Association of Journalists of Italy**. She contributes to the **Nodes Magazine**. In 2015 she published her first book entitled **"OGGI"** with **Numero Cromatico Editore**. **Verbal expression** and the "superimposition" of languages are at the core of her work. **«Language is the place where the worlds we know do "settle". It is the surface where existence is reflected and where we reflect on it. Revisiting one's language and investigating its limits can compare to the inquiry and the exploration of the worlds one inhabits»**. Her **artistic practice** includes experiments in **videography** and **photography**. As a performer, she presents her **poetry** and **writings** in monologue recitations and readings, yet employing **voice** as a **musical instrument**.

P E R F O R M A N C E





Tamar Hayduke_PERSONA, "Origini Project", Cappella dell'Incoronazione,
Riso Museum, Palermo, 18.03.2016

PERSONA | monologue in 4 languages
Tamar Hayduke 2016

PERSONA is a monologue in 4 languages, «... *the languages I speak, in which I think.*» Its structure is ideated in relation to the word **person**, which at the origins was used to refer to the mask worn on stage by actors; It is derived from the Latin **per-sonar**: **to sound through**, i.e. the mask as something spoken through and perhaps amplifying the voice. During the execution of the monologue, **4 masks** are alternated, giving voice to **4 different discourses**: «*At the beginning I sing in Armenian, then I recite a poem in Arabic, then I peruse definitions of some words from an English dictionary and in the end I read an essay in Italian*». Persona touches upon the issue of the **“superimposition” of languages** in one's consciousness and their role in shaping the plurality of a person.



Tamar Hayduke, OGGI, Canova22
Roma, 27.10.2015

OGGI | recital - a poem set to music '40
Tamar Hayduke 2015

OGGI (means today) is a poem set to music, a **recital** for voice and computer. The poem is a flow of images, signified and signifiers in which the word "oggi" is repeated continuously. The music, composed by Arsen Babajanyan, is structured in several movements. The recitation is smooth, with no forceful accentuations or emphasis. The **scenography** (when employed) is dynamic, it alludes, by "cutting" and recomposing the stage space, to the idea/equation "**man = context**"; Man tends to perceive the world in relation to the background of his personal "scenic space", as if he himself were the intersection point of space-time coordinates. The length of the piece is 40 minutes.

V I D E O

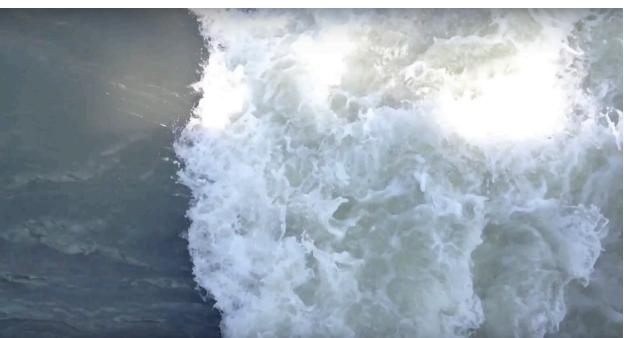
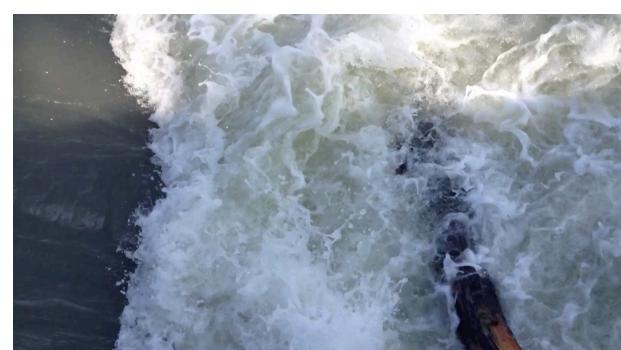
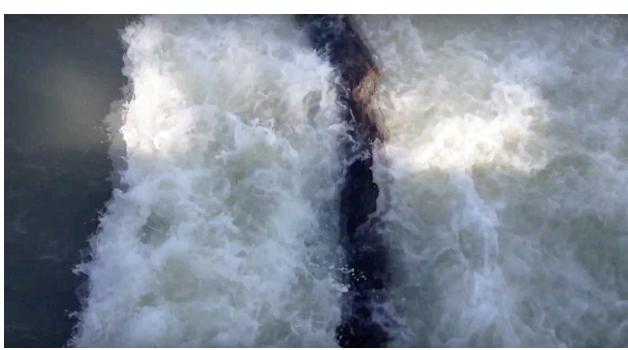
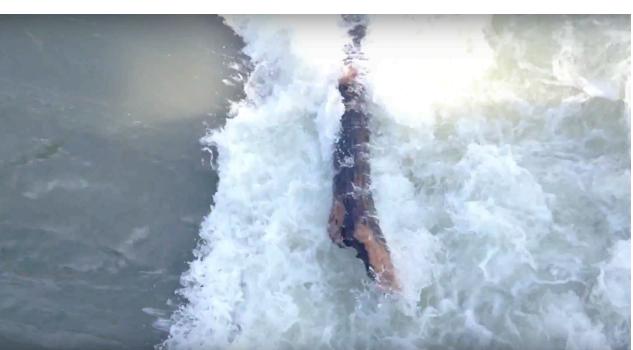




CAOS | one shot video '2

Tamar Hayduke 2014

«A journalist [...] researches and diffuses every piece of information that he considers of public interest in observance of truth and with a wide accuracy of it.» *Charter of Duties of Journalists, CNOG-FNSI, 8 July 1993*. Combining the word **Chaos** with the image of a butterfly creates an expectation. The butterfly, however, is static; The movement pertains to the observer (to the shooting camera). The **“butterfly effect”** is replaced by some **“news effect”**; Chaos owing to the confusion generated by **mass media**. One shot video. Music by Alessandro Ceccangeli.



SLOWLY | video '5
Tamar Hayduke 2014

«Never mistake motion for action.»
A static shot. The music is composed by Alessandro Ceccangeli.

S T I L L F R A M E S





«vi» SERIES | still frames
Tamar Hayduke 2015

The syncope of the syllable "vi" within the word **movimento** (*movement*) gives rise to the word **momento** (*moment*). I think of this series in analogy with the "lost syllable".... The images are extrapolated from a **footage of a journey**, yet they are not meant to recount the journey, nor to represent episodes of it; They even "deny" it, I claim. The frames are extracted in points where the overlapped **visage-and-landscape** somehow match a metaphor between **ephemeral-and-monumental**: the expressions of a face are ephemeral, the quiet of a landscape and the outline of a territory are monumental. In addition, the reflection of the face acts almost as a background, as if the monumental "occurred" within the ephemeral. This, along with the composition designed in post-production, gives rise to **stories that never happened**.



Still frame, «vi» series, Tamar Hayduke 2015



Still frame, «vi» series, Tamar Hayduke 2015



Still frame, «vi» series, Tamar Hayduke 2015

W R I T I N G S



SULLA NATURA DELL'ATTIVITÀ AUTORIALE: CIRCOSCRIVERE L'ATOR

di Tamar Hayduke

Abstract

L'articolo indaga la natura dell'attività autoriale nei vari settori dell'arte e della scienza e usa il termine "circoscrivere" per sottintendere queste attività. Esamina gli elementi del linguaggio, del paradigma sociale e dell'inconscio come fattori che conducono gli autori nel processo creativo. Espone il fenomeno dell'autorità attinente all'autorialità, per poi proporre un neologismo, "Ator", che delinea la figura di un autore ideale.

On the nature of authorship: Circumscribing Àtor – Tamar Hayduke

Nodes Magazine n.5/6, 2015
<http://nodesmagazine.com/nodes-56/>

ABSTRACT

This article investigates the nature of authorial activity in general, in the various areas of art and science, using the term "circumscribing" to point out and denote this activity. It examines language, social paradigm and the unconscious as factors which lead authors in the creative process. The paper exposes the phenomenon of authority that pertains to authorship and then proposes the neologism "Àtor" to outline the figure of a beau ideal author.

INTRODUCTION

Elisabeth Grosz (2008) in her *Chaos, territory, art: Deleuze and the framing of the earth*, examining the work of G. Deleuze and F. Guattari, argues the nature of philosophy, science and art as activities addressed to "frame" the "chaos" through the traction of elements, of qualities and textures that allow us, the author claims, to live it and to deal with its immensity. The chaos in this context is a term used to embrace concepts as: the cosmos, the universe, the reality, the world, the totality etc. In this article I will introduce the concept of "circumscribing" in consonance with the concept of framing proposed by Grosz. I will not use the word chaos, I will alternate instead between world, reality and existence.

CIRCUMSCRIBING

Circumscribing is a process of inclusion and exclusion. It is the enterprise of distinguishing linkages and coherences between certain elements of a system, isolating them, drawing boundaries and forming significant units.

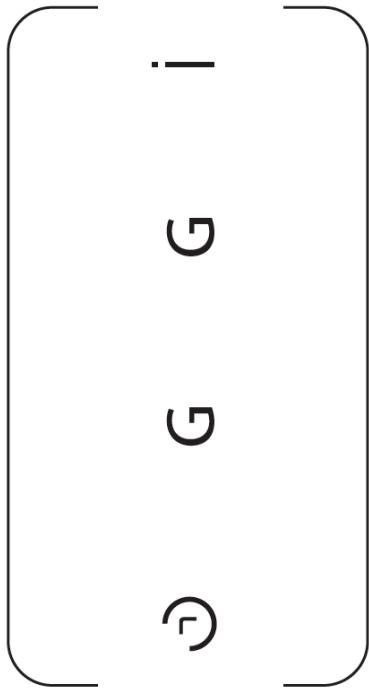
Suchlike making history, circumscribing is a matter of opinion and of a perspective. It consists of taking some position and selecting assumptions in order to make conclusions, to articulate predicates and produce circumscriptions. Circumscribing is an act of creation. In the moment in which the articulating occurs, the circumscribed, being manifest entities, begin to "compromise" their subsistences, as they enter in relation with other entities and as they become exposed to external criticism. If they turn out incompatible and, therefore, incapable of integrating into the general tissue of the relative planes of existence, they either disappear, or assume the qualities of "hibernating ghosts". Circumscribing, in other words, is the "art" of capturing certain assumptions and granting them the chance of subsisting: from an eternal state of potentiality to a state of momentary exixctence.

Circumscribing occurs in every plane of existence, or in the various "fields of sense", as Markus Gabriel would say (2013). In the field of atoms and physical objects, in the field of words, of philosophy and literature, in music, cinema, sports, numbers, informatics and so on. Those who circumscribe are called authors, be them individuals or communities, figures dedicated to observing, investigating, exploring, probing (researching, if you want) and to collecting and organizing notions in order to uncover, to decode and transcribe the world. [...]

[...]

Àtor

In accordance with the logic of what I have argued so far I will make an act of circumscription. I will propose a neologism in order to outline a subject. The term is "Àtor" and it is to indicate the the figure of each "literate" author/co-author, who in the enterprise of learning to subsisting in the world and to circumscribing it, although they use common "vocabularies" they do not forget their uncertain and approximate nature. Despite operating inside a "box" Àtor recognizes it as such and takes the "risk" to getting out of it and re-entering. Àtor inhabits the space of the event. They know they are constantly in "transit" between fields of sense in the plurality of the planes of existence. While avoiding errors, especially "unnecessary" ones, they are not afraid of making mistakes and of narrating and changing narratives. They are aware of the conventional nature of each defined, aware of the limits of perception, alert to the "detention" that can result from the selective nature of attention and have no claims to absolute answers. They are in constant exercise of their own intelligence and in a state of deep friendship with themselves. When trying to understand phenomena they consider them located in their contexts. They know that we, humans, are in part the architects of our reality and that we live within a "landscape" made of remnants of overlapping languages.



OGGI / Tamar Hayduke

OGGI | poem

Tamar Hayduke 2015

Oggi is a **poem**, written in Italian, in which the word Oggi (means today) is repeated continuously; 279 times, or to-days, as the length of human **pregnancy**. «*I adopted this number as a marking point to end a flow which could keep going on and on*». The book is composed over a period of a year usually in public places, in Rome, in other cities and also online... The first fragments meant to be text messages addressed to friends... OGGI is a **reflection of the "geography" of time**, a place where worlds "occur"; It is a succession of **images**, of overlapped **signified and signifiers**, of **ideas** and **abstractions**. Published in a limited edition of **279 copies** by **Numero Cromatico Editore** 2015, ISBN: 978-88-940734-4-7

Oggi è il futuro
è il sempre che non si attraversa dal futuro.

Oggi eternità
che si incatena con altra eternità
e io sono.

Oggi solchi di memoria
e io sono.

Oggi senso, che soffia nelle narici del tempo
e tempo che cammina e si fa storia
e io sono.

Oggi tu e ti coltivo nel tempio
oltre la mia gabbia
dove io non sono.

Today is the future
is the 'evermore' which is not traversed by the future.

Today eternity
which binds with another eternity
and I am.

Today furrows of memory
and I am.

Today a sense, which blows into the nostrils of time
and time which flees, turns into history
and I am.

Today is you, me cultivating you within the temple
beyond this cage
where I am not.

Oggi è il pugno dell'ironia
è lo schiaffo dell'osimoro
è l'umido del non vissuto.

Oggi è il sale dell'errore
la polvere del narrato.

Oggi Adamo guarda Eva stranito
le dice che non gli va quella mela.

Oggi radici e suolo
e vento che alita sotto suolo
e al di sopra ombre
ombre rugose non risparmiano niente.

Oggi serpente
grembo che striscia
grembo che ascolta
in grembo il dissidio che domanda e domanda.

Oggi l'inconscio, matrice.
Oggi l'invenzione e Beatrice.

Oggi voce e fiume
e io e due.
Oggi mani fasciate
ancora da leggere
e io che leggo
leggo me, ombra. [...]

Today is the fist of irony
the slap of an oxymoron
the moist of some not lived through.

Today is the salt of an error
the dust of some narrated.

Today Adam is eying Eve in daze
telling her, he doesn't want that apple.

Today roots and a soil
and a wind breathing in the subsoil
and above there shadows
wrinkled shadows don't skimp on anything.

Today a serpent
a womb that creeps
a womb that harks
a womb that questions and demands.

Today the unconscious, the matrix.
Today the invention and Beatrice.

Today a voice and a river
and I and both.
Today swaddled hands
still to be read
and I who read
read myself, a shadow. [...]

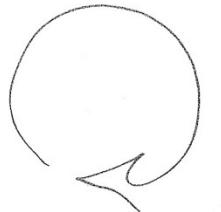
W O R K I N P R O G R E S S



Quella mattina era "casa". Poteva diventare il "per sempre".
Mancavano 2 solo: la consapevolezza e la responsabilità.

intimità

Io circoscrivo
Tu circoscrivi
Loro circoscrivono.



communando

Circoscrivere è come fare la storia, è una questione di opinione e di prospettiva.

Si prende una posizione, si scelgono assunti, si fanno conclusioni e si producono circoscritti.

Circoscrivere è un procedimento di inclusione e di esclusione.

Si distinguono legami, si tracciano demarcazioni, si formano unità significanti.

interno

esterno

Ho distinto
Tu d'istinto
Ho incluso
Tu hai avvolto
Abbiamo formato
La costellazione
La categoria.

blotti : unità nella percezione
che prendono spazi, creano
come insieme; passi, creano
l'aspettativa

- e se piove!
= Non piove adesso...

Circoscrivere è un atto di creazione, che accade nei diversi piani di esistenza.
Nel campo degli oggetti fisici, o delle idee, o dei numeri.
Si rivelano regolarità, si scoprono schemi e modelli d'ordine,
si segnano allora confini e si propongono definizioni.

l'imbacato del silenzio

mi trucco:
mi costruisco

sovrapporre suoni x annilire altri

À T O R | monologue in two "building blocks"

Tamar Hayduke

Àtor is written originally in italian.
It is composed of **two interweaved discourses**:
one is **rational** and the other is, so to say,
irrational. The rational part is an adapted
essay which investigates the nature of the
activity of authors, be them artists or scientists.
The irrational part, instead, consists of **poetic
passages**, allusions of love and nonsense.

And thus, symbols, metaphors, interpretations, "products" of authors become the world; a world reduced to a model of the world, to a "memory" of the world. The experiencing is reduced to "consuming" experiences.

[...]
I read
He has read, in bed
Me a world
Your world
Worlds to be populated
There, the only rule is "that one"
The territory, not the map
One could skate around Saturn
Of course,
one could go skating around Saturn...

[...]

I consume
You consume
All people do consume
Not the past, but memory
You: memory [...] only a harbor
The one harbor, where every charge and every color,
Even if "bilish"-yellow, is solved...
Break the line,
The sigend path.
The continuity.

It is the need for continuity that extends the line between past and future. Continuity will persist as long as there is a flowing cumulative course without "deflections" or "events"... An event is a shock which destabilizes the symbolic order in which we live. The event is the territory of revolutions.

[...]



DOUBLE BEND | video

Tamar Hayduke

«**a reflection**,» literally "a bending back," noun of action from past participle stem of Latin *reflectere* "to bend back, bend backwards..." from *re-* "back" + *flexere* "**to bend**". Of the mind, from 1670s. Meaning "remark made after turning back one's thought on some subject".» [etymonline.com](http://www.etymonline.com)

A static shot, a reflected image and a reflection.

TAMAR HAYDUKE
+39 320 8884333
tamar.hayduke@gmail.com
www.qa-projects.com



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